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wherein the 105th annual exhibition of paintings and sculpture was set forth, and the object was the promotion of genuine fellowship among those sharing a common interest. It was probably the first attempt to bring together into one assembly all the art associations in Philadelphia, and so great was the success that the intention is to make "Artists' Evening" an established feature in connection with the annual exhibitions. The Fellowship this winter has been specially active, conducting a series of debates on matters pertaining to art which have aroused new interest. Among those who have taken part in these debates are Dr. Talcott Williams, Mr. John E. D. Trask, Mr. William M. Chase, Mr. Charles H. Caffin, and Mr. Arthur Dow, some of whom when not able to be present have sent written arguments. The subject to be debated at the next meeting will be "Should artists take an active interest in political life and receive State aid?" The award of the Fellowship prize was made on Artists' Evening. This prize is \$100, and is awarded annually, by vote of the Fellowship members, to the member making the best showing in the Academy exhibit who has been a student at the Academy within the preceding ten years. There was a tie this year between Richard Blossom Farley, who exhibited a painting entitled "The Daguerreotype," and Joseph T. Pearson, Jr., who showed a painting of "A Group of Geese," so the prize was divided.

BUFFALO For several years the **ACADEMY NOTES** Buffalo Academy has published a monthly periodical—"Academy Notes"—which under the editorship of the late Charles M. Kurtz, director of the Albright Gallery, assumed a distinctly individual character. Upon Dr. Kurtz's death last May the publication was suspended and it has but lately been resumed as a quarterly. The current issue has much to commend it and is of more than local interest. It recounts and illustrates the series of admirable exhibitions held at the Albright Gallery during the present season, among which may be mentioned the collection of small

bronzes assembled by the National Sculpture Society, and a series of special exhibitions of the works of E. W. Redfield, E. H. Blashfield, H. G. Dearth, Louis Paul Dessar, Hugo Ballin, J. W. Alexander, Herman Dudley Murphy, and others; tells of a successful lecture course conducted for members and gives a list of recent acquisitions.

IN THE MAGAZINES

The March issue of the *North American Review* contains the paper by Mr. E. H. Blashfield on "The Actual State of Art Among Us," read at the meeting of the National Academy of Arts and Letters held in Washington in December. And delightful reading it is found to be, serious and yet enlivened by a spark of humor inherently optimistic. Telling first of his boyhood memories of art in New York and contrasting present conditions he gently chides the present generation for instability of interest. "We buy enormously," he says, "we praise much, but we also neglect much; we love perhaps not to well, but surely at times not too wisely. We have worn out many fashions in admiration, and in wearing them out we have learned from each, but we have not yet learned steadiness of purpose, nor quite acquired the fairmindedness which should be sheet anchor to the omnivorous collector we seem destined to become among nations."

Adding, however, after further discussion, "Yet the great trend of our art is toward sanity, and a sanity which is become yearly less and less a derivation, more and more an American product."

To the Field of Art in *Scribner's Magazine* Mr. Frank J. Mather, Jr., contributes a short article on the Luxembourg and American Painting in which he declares that the acceptance of our themes by France implies the gradual enrichment of the motives of modern landscape; explaining the difficulty of comprehension of the merit of an Inness by one who had never visited America, and finding in the recent acquisition of Mr. Redfield's "February" indication of the end of our

probationary period. Referring to the custom of the French Government to utilize the Luxembourg as a halfway house for works of art Mr. Mather recommends some such course to the National Government and also makes an excellent suggestion for the utilization of stored exhibits in loan collections for provincial museums.

"The Problem of City Housing" is treated by Hollis Godfrey, in both an interesting and enlightening manner, in the March issue of the *Atlantic Monthly*, the Problem Abroad being considered in what appears to be the first of a series of papers upon this important subject. The *Harper's* has an illustrated article on "Jules Adler, Painter of Labor," by Charles H. Caffin, as well as a reproduction, an engraving on wood by Henry Wolf, of "A Northeaster" by Winslow Homer, with comment by W. Stanton Howard. *The Century* reproduces two works in sculpture by Henry Linder and a drawing by Whistler—probably the earliest that has been published. And the *World's Work* contains a third instalment of Elihu Vedder's Reminiscences.

BOOK REVIEWS

A HISTORY OF ARCHITECTURE.
BY RUSSELL STURGIS, A.M., Ph.D., ETC.
VOLUME II. Romanesque and Oriental.
New York, The Baker and Taylor Company.

As the last work of its lamented author, this volume would have a special interest for all those interested in the studies to which he devoted his life, at first as a practitioner of architecture, and in his riper years as a student and critic of that art and its allied arts. But its chief interest will remain intrinsic. It is hardly appreciated, even yet, how much the historical investigation of architecture has been facilitated and extended by photography. The traveler in the remotest parts, even in the "Hermit Kingdom" of Korea, even in the "Forbidden City" of Thibet, is required and requires of himself to bring back photographic documents of what he has seen before he is admitted as a trustworthy witness, or

can undertake to make any deductions from his observations. The camera does instantaneously what it would be the work of weeks or months for a skilled draughtsman to do, and does it without suspicion of a "personal equation." A writer on architecture can no longer expect attention unless his writing is illustrated with the pictorial evidence by which the reader is enabled to check both his author's observations and conclusions. The new facilities have been taken full advantage of in countless special papers and monographs. But this present history is the first in which it can be said to have been fully employed in a survey of the entire field. Fergusson is still current and quoted, and in the British Islands is still occasionally quoted as authoritative, not only as to facts, as to which indeed it commonly is, but as to matters of criticism, as to which its authority is distinctly non-exportable. A new edition of Fergusson's "History," or even of his "Handbook," which comprises the gist of the "History," with photographic illustrations, would be an immense improvement on the original—would, indeed, answer most purposes of the ordinary reader, not a special student, who should be well enough advised to provide himself with cautionary salt. Most of the French and German histories are even more out of date than Fergusson, as being less fully illustrated. A partial exception is Joseph's recent "Geschichte der Baukunst," in which photography has been freely invoked, and which is of high value, especially for the architecture of Germany, both medieval and modern. But this is by no means of the scope of a satisfactory history, the text being little more than a catalogue.

There was thus room for a history of architecture which should go over the entire field with the modern appliances. And Russell Sturgis was the man of all men to write it. No doubt laborers in one or another small province of archeology might surpass his knowledge in that, and successfully dispute his conclusions. But it would be difficult to name a man, in any country, who knew the whole subject with so encyclopediacal a knowledge, "the